

LFA Building Sounds Podcast: Sustainable futures and equitable societies, with the creators of Sea Change - Transcript

ELIZA: Hello and welcome back to Building Sounds, the podcast exploring the stories behind the people, places, and projects in our city. Brought to you by the London Festival of Architecture. I'm your host, Eliza Grosvenor.

Last episode, we dived into the topic of how we can create resilient cities for the 21st century. In this conversation, we are staying in the area of sustainability and exploring two projects which combine art, science, and history to think about how we create sustainable futures and equitable societies. The projects form part of Sea Change - a season of creative projects in the Royal Docks, which comes just before the festival this year.

I'm joined by one of the curators of the project and four others involved in some of the artworks. To start with, I'm joined by Mara, Kate, and Eleanor to explore Flotilla. We'll later be joined by Dana and Julia to explore an installation, exploring equity and energy in the Royal Docks.

To start with, could you both introduce yourself and the project?

MALA: So, hi, I'm Mala Yamey. I am Associate Assistant Curator for Sea Change, with Invisible Dust, and I've been working on the Royal Docks project since June last year.

KATE: Hi, I'm Kate. I'm a MA Public History student at UCL and we're helping out on the Royal Docks project, creating some oral histories of the women who are taking part.

ELEANOR: So I'm Eleanor and I'm also a public history MA student with Kate, and together we are volunteering with the Docks project.

ELIZA: Amazing. So, thinking about the project and going all the way back, what is the idea for the project and how did this come about.

MALA: So, Sea Change season was envisioned by the Royal Docks team in partnership with UCL, and we as Invisible Dust were appointed as artistic directors last year.

And from that we came up with a curatorial rationale about the histories of the Docks. But this is also all about sustainability. So it is a sustainability season. So, thinking about how you can think about the histories of the Royal Docks in conjunction with research around sustainability and also think about future possibilities for thinking through climate change solutions, but also work with the communities who are embedded in the Royal Docks.

So that was kind of our brief and our curator rationale, which is also very influenced by Mark Maslin, who is a UCL academic as well. And he was looking at trade routes and how the Royal Docks was this kind of the main point of funnelling everything in into the UK.

I mean, everything happened in the Royal Docks before it closed. It was our port of food, it was where animals came in, it was where people came in. And so, in terms of history it's got a huge, huge kind of importance. But also working with UCL academics, we wanted to really look at what is the current cutting edge of research that's being done around sustainability.

So, the project we're talking about now is Melanie Manchot's commission, which is called Flotilla, and Melanie has been working with local women who were all like pioneers in their fields, like activists, lawyers, football coaches of women's football teams, and Windy Pandas Rowing Club. So, a wide range of people who were all very actively engaged in the Royal Docks.

And with her research, she looked a lot at the like trade unions history and the Royal Docks, and looked at, for example, Eleanor Tussy Marx. Was in the Royal Docks as an activist, or Sophia Duleep Singh was also a massive Maharaja daughter's activist in the region. So, it was really looking at labour and women's rights and women's activism.

And when she researched, she also wanted to look at Women on the water, and she realized that women were not allowed to work on moving vessels until 1990. Which we were all very surprised and shocked about. And so she wanted to kind of think through how you can reclaim that agency for women on the water.

And this film really came out of that research and also through talking to the local participants who I know that Kate and Eleanor were there as well. The first meeting we had about 20 or so women in the room already excited about the project. And then the second meeting was talking through all the boat owners and understanding - How does a boat move in water?

I mean, you can't put a boat in the water that is going to be slammed to the side by the current of another big boat. There was all like these learning procedures, which went into producing the film as well. So, the film was shot on a Saturday, while the city airport was closed because we were using a drone so we couldn't, planes flying over, and the drone wouldn't be allowed to be used and it was shot at night.

So, you have about a flotilla of seven boats. Going through the water towards Canary Wharf and they're shot on this beautiful kind of like bird's eye view. And then you have these portraits of the local women who become the new figureheads for the boats, reclaiming that agency away from the like traditional figurehead with the nude bust.

Yeah, and I hope this explains like I rambled quite a bit.

ELIZA: That's perfect. And I'm just thinking, how have you found that experience of gathering all these stories, learning all these blue histories, and then translating that into this final output of film?

MALA: Well, it's more that Melanie has been doing most of that, as the artist. She took the research that we did as curators, and then the Royal Docks team very much facilitated the relationships with the community members. So, for example, Rosie Murdoch, who works with UCL as well, is a community engagement leader on this project, so she facilitated all the relationships.

And then we also had the Royal Docks team who had very strong relationship with the area going to the water bodies and the boat owners, associations, and going call outs. So, it was all very much a kind of manual approach of getting people involved in the project.

ELIZA: Amazing. I guess for you both, what is the importance of opening up some of these stories that have been passed on for generations, but actually not part of the London history that we might know, or the history, of the Docks. And thinking about your course as well, what do you think the importance of projects like this?

KATE: I think these important stories are important, to us as women. I think the first meeting as Marla was saying, was 20 of us around a table. That was a really empowering moment, and I think we all left on a bit of a high, being like, wow, there's just a lot of creative, inspirational women supporting each other, and that was just a great community feel. Right at the beginning, at least our involvement with the project, even though it's sort of coming, the artistic side is coming to an end, and the history is just starting now as we're beginning to meet with the women and interview them.

So, we're excited about what we're going learn and what we're uncover. But the power of oral history is something really important to us. We've been interested in radio, we do a lot of anthropology and radio documentary courses, and oral histories is just this really exciting, methodology about just really capturing essence of people.

You know and hearing their accent and hearing their rhythm of speech, and their surroundings as well. You know, it's great to go into people's spaces and that's all sort of captured in the audio form, so we're just right at the beginning, so we don't quite know what we're learn but it's exciting.

It's also like thinking about how Mala was saying all those people that we kind of know from the Docks area working in the Match Factory and the Sugar Factory, and then kind of relating that to these women who are living and working in the area today and kind of making a clear connection between their activism and the activism of women in the past.

ELIZA: And I guess the people who aren't familiar with oral history, what do you mean by oral history and why do you think it is so important to be a methodology?

KATE: So oral history would just be sort of an oral interview with someone via Q&A, in person with a cassette recorder, and it's just sort of a conversation and it's just a great way to learn about people's personal histories. It explores these micro histories and it's quite an empowering form as it's traditionally being used by labour movements and by feminist movements. It's really popularized from the sixties. It's sort of always been a progressive way of, you know, collecting these testimonies.

ELIZA: Amazing, and are any of you based in the Docks? Was this, this your first time that you've been really discovering the Docks and the history, and how have you found that experience?

MALA: Well, I've been, I first went to the Docks I think in July or something last year, and it's this mad part of London that I didn't know. I mean, I think I'd been to the Excel centre once, but I didn't know anything else about it, and I think it's been fascinating. I'm a bit obsessed. I mean, what was really exciting for this film was I got to go with Melanie on a boat tour of the Docks before it was amazing, just exploring this area, which I think so important to London, but no, so many people just don't know about it at all. But also, as you say, like the history is fascinating.

When I was doing research for the curatorial project, rationale, and everything, I went to the new archives in the library, and I got to look at like all of their documents. As city airport was being opened and as Canary Wharf was being opened, as the Docks were being closed, there was massive strikes. This was their livelihood, everyone who worked around there was involved with the Docks, so once it closed, there was this very weird kind of anti-Tory kind of resentment as well. And they had this whole thing called the People's Armada, they had this boat, down from the Docks all the way to the House of Parliament.

It was this red, massive boat and they were there protesting and kind of being like, this is our plan. This is our place. They had this very important thing called the People's Plan, which they put together, which was against all of these kind new developments and really like looking at the Docks as their place.

So, it's been really, really fascinating and I'm a bit of a weird nerd about it now. And I spoke with, this is one of the other artists commissions, but about the history and he was this ex-dock worker's son, his name is Colin Granger, and he was telling me all these stories about his parents running a news agent and all these people coming in, and it just feels like this area, which is like really has a very proud residence population.

KATE: I think I've enjoyed exploring this new part of London as I'm new to London this year, having moved here for a masters from the Northeast and I live in borough of Camden, and I

spend a lot of time in the Bloomsbury campus. So been exploring, east London a little bit with UCL's new campus, but that's very much in its infancy, it's not very established.

So being part of this project has been really amazing to sort of learn more about an established community in East and feel the pride and to feel the history and the culture. It's just been great to experience a bit of London that isn't completely central, completely touristy. To be able to relay that to friends and family, maybe something they're not familiar with as well.

ELIZA: Is there any particular things that you've learned, or had you been putting together so far or in the process of doing that? That you particularly want other people to know, or you'd want them to take away from your experience of creating these projects.

ELEANOR: I think primarily for me, it's like trying to encourage people to learn about their kind of local heritage, and that's something in that first meeting with the women. You really got a sense that these people really loved living in the Docks. They specifically chosen to live there because they just love the area. They really want to contribute to the area. So yeah, kind of empowering those kinds of people to keep up their activism and educate other people about what those people are doing.

MALA: Yeah, I think very similar. I think the, for all of us at that community meeting was probably one of the most memorable days I've ever had. I think people, because the, I mean, I didn't say this at the beginning, but Invisible Dust as an organization is about creating emotional responses to climate change through art and labour and activism come into climate change as well, especially in the area with silver, tan tunnel activism.

And what I felt from that meeting and also from working with Melanie on this film, is that it really does impart an emotional kind of, feeling from these leaving, just being on by the water, having a woman get onto the boat. All from the boat drivers as well. And this is something that I know that Alice Sharp, who is the artistic director of Invisible Dust, really loves about Melanie's practice as well, is she's able to just bring everyone together.

And I think this film is really testament to that from the most hilarious man who drives the vessel, to a barrister in her cloaks jumping up and down doing a warmup with the windy band and row with this or to, I don't know, I just think everyone really, it's a film that really is a testament to how everyone got together and got involved.

The dragon boats have about 18 rowers on each one, so even managing to get 40 rowers basically for that, It was just this testament to the belief in what Melanie was doing and the belief in how important this film is for the local people, for the women, and I think it's just a really moving kind of emotional film that is beautiful, but also really has a message.

And it tells the stories that we don't know. Like we didn't know I mean, I didn't know about having women not being able to work on moving vessels until 1990, and that's even just, you just learn that one thing from watching the film. That's huge.

ELIZA: I definitely agree. I think it's going to be really fascinating and I'm quite excited myself, to see this film and how can people see the film and hear these audios that you are in the process of producing at the moment.

MALA: So, the film will be on view for three weeks in Bury Park in Shed, which is designed by Greenhouse Theatre from the 11th to 29th. It will also be screened in event in June. Which is also going to be an opportunity.

Fingers crossed the oral histories already to hear the royal histories in person. But we will also be putting these oral histories, hopefully, on the Royal Docks website and other online spaces. But that's tbc. This is one of four commissions. There will also, as I've briefly mentioned, be an installation kind of textile work by Dana Olarescu.

And there'll also be some sculptural and poster works by Simon Faithfull, who's also a UCL Slade professor. And we'll have audio, what's the word of augmented reality, work by Raqs Media Collective, who are an Indian New Delhi based artist group. So, definitely worth coming and checking everything about everything out from 11th to 29th of May in Thames Barrier Park.

ELIZA: Amazing. And I think we're coming to the end of the conversation now, but was there one thing that you wanted our listeners to take away from the project?

KATE: I think something important to us in collecting these oral histories is just sort of publicizing that methodology and you know, people becoming more familiar with that is a really legitimate way to collect historical knowledge and historical truths, and also just as a way to sort of meet and connect with new people. that something that's just been really exciting? You know, apart from us sort of collecting histories, it's just sort. Meeting people, and that's just been really empowering.

ELIZA: What a beautiful place to end this conversation. Thank you very much for sharing that project for us. We're now joined by Dana and Julia who are going to explore another of the projects you just mentioned, and that is power in. To start with, could you both introduce yourself and the project?

DANA: So, my name is Dana Olarescu. I'm a socially engaged artist, and I normally work around issues of social and environmental justice, and I've been immensely privileged to work with Julia Tomel on this project since I guess maybe December. And our project is titled Power In, and it really looks at the cost-of-living crisis and its impact on London residents, particularly people who are quite new to London, so would have arrived in the

last year and the last few years. And we really looked at energy access, what's available in in London for residents, I suppose, and also what's not available, and how the Royal Docks area perceived by the people who live there in a nutshell.

JULIA: And I'm Julia Tomei. I'm an associate professor at UCL, University College London at the Institute for Sustainable Resources. And my research focus is on people and policy, energy, and resources. And really, I'm very much along the lines that Dana has said. I'm interested in the way in which energy systems and resource use affect people. Their hopes, their aspirations for themselves, for their, for their children, for their communities. And the role of different stakeholders in that. And as, Dana has already said it's been a great privilege to work with someone like Dana, but also, in the Royal Docks. It's been, yeah, super, really interesting.

ELIZA: Amazing. So, I want to take it back right to the start. Where did you come up the idea for this project? That's a very good question. It might require a long-winded answer. So, I guess we were both approached, so this is an initiative by the Royal Docks and the City Hall. Invisible Dust are the appointed curators of a festival called Sea Change, and as part of this festival for artists, were commissioned to create works they have to do with the climate crisis. And I'm one of the four artists. And the remit of the festival is that the artists are paired up with UCL academics and with people who live in the Royal Docks area to co-create a piece of art.

DANA: So, this was the beginning of our project. I was really lucky to read Julia's incredible bio. I was immediately drawn to her, I guess the phrase inequality to energy access was really what solved it to me. And then we met online, and it was just incredible to see just the wealth of her research and the equity and how she applies equity in her work. And then after that we were introduced to this incredible group of people who are learning English as an additional language at the Royal Wharf Community Dock in the Royal Docks.

And so together we've had so far three workshops with them, which again, they look at, I suppose, inequality to energy access or equality to energy access. And what's available to them and what sort of futures do they envisage? How could they transform the energy system together? I don't know if you wanted to add something, Julia.

JULIA: Yeah, I mean, I guess so the institute in which I work, the Institute for Sustainable Resources is very focused on impact. And we've talked about, we are living through multiple crises, climate crisis, the energy crisis, cost of living, democratic deficit in some, in some regards.

And the work that we do is speaking to find inclusive, sustainable solutions to some of these crises. And within that, we don't, we haven't had a huge number of opportunities to work with artists and express ourselves in our work and collaborate on some of these topics and

the messages and I guess the kind of the, the real need to bring different voices together to make change, to visualize and to think about what that change looks like.

JULIA: So then, when we met initially back in December, I discovered we had a huge amount in common and the interconnection between our work were, much perhaps, you know, something you wouldn't necessarily see on the surface. But the more we've spoke, the more parallels there were in our work. And then again, working with the communities in the Royal Docks.

The commonalities between us, despite the fact we all come from different parts of the world, has been fantastic. And we were asked by one of the participants, I may be skipping ahead here, but we were asked by one of the participants on when, this week, why are we here? Why are you working one with us? What's the value add? And it's just been such an incredible experience and it has multiple value adds and it's just been such a pleasure to work with Dana, but with also with the people in the Docks.

ELIZA: Amazing. And you've mentioned this idea of workshops has been a big part of forming the final output. What is the importance of opening up conversations like this to people who've not usually been involved in the discussion before and how have you found that process?

JULIA: I think it is vital. I mean, I think. We are seeing a lot of disillusionment globally with our political systems, with the economic and social systems in which we find ourselves, and we need to open up more spaces for this kind of collaboration to talk to one another, to share our perspectives, and to kind of come together and co-create alternatives in ways in which we might work together in the future. The other thing is that, you know, everybody at the workshops had such very, Backgrounds. We had engineers, someone who was incredibly tech technical and others who perhaps had never really thought about or, you know, maybe had only done kind of primary secondary level understanding, you know, talk, talking about energy for example.

So, we had a real range of backgrounds and levels of knowledge and somehow, we managed to kind of cross that, I think, and bring everybody up to the same place where we were able to articulate and share our desires and thoughts the topics that we were discussing.

ELIZA: Amazing. And then moving forward a little bit, you've got all this information, all these conversations that you've been having, how has that worked its way into the final output for the project?

DANA: Well, that's a really interesting one and I think something that Julia and I have been thinking from the get-go, you know, how can we turn this into a holistic experience and not a few workshops where we work with people and then where the artwork is just informed by the conversation. I suppose, we were really trying to find a way in which the artwork,

which is temporary and will only be there for three weeks, can also have larger impacts and other outputs. And I think for us, I think from the get-go, we decided that we were going to be very open to whatever happens in the room. We knew we wanted to talk about energy, we knew we wanted to talk about access, but we were also happy to let that go if something else led the conversation.

And I think something that maybe, was incredibly important was understanding the participant's view of the area, which again, I think Julia and I couldn't have possibly had insight into that as neither of us live in the Royal Docks. But actually the, mapping out of what doesn't exist in the Royal Docks yet and the sort of provisions that haven't been put in place, for residents have actually really shaped, I think the, our thinking about the project.

And I mean, maybe just to sort of explain what the artwork is as well, so it's an installation of windsocks, which will be placed in Thames Barrier Park, which is one of the largest parks in the area. And it was actually mentioned by the residences, some of their favourite locations. It's the one green space that they can all go to and walk and jog and walk dogs, et cetera.

And so, this large installation of windsocks is really intentionally made as an incredibly low-tech piece of art. You know, we were talking about ideas of futures, and what the future looks like and, you know, what does energy look like when we have so much technology available.

But I guess I sort of did the opposite and went into the low-tech mode, which is to really show that wind is also one of the very important, renewable sources that we have available. And there's a lot that we can do with wind. And perhaps one of these, these future scenarios involve something as low tech as an installation of wind.

DANA: There will be six windsocks installed and each one will contain a word, and then the word makes up a message. So, this message is inspired by the conversations we had together in the workshops. And I think maybe the, the common point really, and what struck us was, the emphasis on community that they all put.

So irrespective of the questions we were asking and the, and the exercises, we had this idea of having, for example, community WIFI and carpools and a community fridge and a community cooperative and doing things together, sharing things together, ensuring that everyone's bills are lower because they all participate and certain activities at the same time was actually incredibly humbling for us. So that is definitely something that's influencing the artwork.

ELIZA: That's really interesting. And I'm wondering, is this a way in which you are used to working or do you think this has altered your artistic practice in, in some way?

DANA: Uh, that's a really good question, I suppose, I mean, I guess as a socially engaged artist, I always work with people, but in this instance, what was eye opening was the fact. I think as Julia mentioned before, everyone in the room was from somewhere else. Everyone in the room had met before, so they had the advantage of knowing each other. Before we were the only ones who didn't know them. You know, we had people from Hong Kong, India, Italy, Nigeria, but I think it was really humbling to see how irrespective of their circumstances before coming to the UK, so their experiences of the energy sector in other countries, which was obviously incredibly wide, still made 13 people want exactly the same things and that I haven't experienced before when I've worked with people.

Again, this sort of commonality and the idea, but again, the future is about togetherness, the future is not about individualism. The future is not about, better access, if that makes sense? The future is not about having more, the future is about sharing more. I think that was, that was incredible. And it's also worth mentioning that the ages in the group were quite different as well. I think maybe the youngest person in the group is in their late twenties and perhaps the old, some of the older ones are in their maybe early seventies, I would say. We didn't ask, but you know, and I think, again, the commonality. Intergenerational, yeah, between different generations was also very humbling for me.

JULIA: Can I just come in on that, that in the, I mean, I think Dana's already kind of articulated really well that this kind of, the thing that was so striking about the workshops was this sense of sharing of belonging of community and that completely contradicts the way in which the energy system and the governments, and to some extent the design of the area is working. People talked about the inability to buy food. They only had Sainsbury's local in the area. There was nowhere for them to go and take their children. They lacked a library they didn't have, other than the park, they didn't have kind of outdoor spaces or places where their children or their grandchildren could go.

So, what, what was so striking was the sense of belonging and that desire to share and to create something different. But the systems that we have in place in at the moment, including the design of the area, is really not supporting desires apart from this incredible community centre, which yeah, had obviously created this wonderful sense of community and was very, I think, innovative in how it brought people together.

ELIZA: Amazing. So what are you hoping. People learn from this project and what the impact would be, I guess, on the people that you've been working with, with the workshops on people who attend, do the artwork, not being aware of all this process so far, but then also potentially on the people who are shaping what the Royal Docks is at the present and future.

DANA: And I think that's key in terms of the people who are shaping the Royal Docks. And I think in this very last workshop, one of the participants said, I would really love to ensure that in the future developers really think about who is going to live here and what they

provide for us. And I think no one was shy in voicing those sorts of opinions, which were so important.

I guess the question I always ask is, in a world where, again, because this was mentioned before, all we have is crises. What is the role of art these days? You know, what can art actually bring? And I think to me, again, these sorts of workshops made us understand that there is such a need for everyone, first of all to learn more about how the energy system works in the UK, which is something that is so opaque, and I think people at very different levels do not understand because this is not something that is provided.

So, I think unless you work in the energy sector, and that's why Julia was incredible and so instrumental, it literally just showing us and explaining very simply just how it works and what's available and what isn't. So, I think for us though, we sort of had this idea of perhaps turning this into a longer-term initiative into a course per se, for adults, which would be completely free.

Which really looks at the intersection between energy, the climate crisis, and active citizenship. Because again, I think what we were hearing was that everyone would love to be able to have more, everyone would love to do more, and everyone would love to know how to interrogate, how to write campaigns, how to speak to the developers. Who are the stakeholders, you know, what, how are their lives influenced by these things?

And I think, if there's a hope, we have for this artwork is that it does form longer impact and also that I hope everyone who sees it and that sort of includes everyone who would be traveling on the DLR and sort of they see this message is at least curious to understand what the process was behind and what draws this. And also, to think how, how is it possible to replicate this in other neighbourhoods or in other parts of the world at different scales. You know, what is this intersection between active citizenship and energy? You know, when I guess the whole world is impacted by the spike of the prices of energy.

JULIA: Just to add to that, I mean, I think one example was someone who was, you know, quite technically minded, mentioned how they had come to the UK and had simply been transferred energy providers and there is no way, you know, without some kind of expert advisory centre or something to really navigate the system.

And really what people want from their energy systems is very, they want to light, heat, cool their homes. They want to cook. They want to travel from A to B, they want to be able to entertain their children. And yet we have created a system that is phenomenally complicated and puts people off from understanding it. I guess that's, that's what this artwork and the collaboration has been about.

ELIZA: I absolutely love that. I love the potential for where this project could lead in the future, and the impact it could have. I think it's really exciting. Obviously, that's a lot of work

to make that happen, but I think it does bring that hope that you were talking about to something like this. And I think we've covered quite a lot already. Is there one particular thing you'd want people to know about this project and you'd want to stay in the mind for people following this conversation.

DANA: Yes, there is something I would really love to share, which is the fact that both Julia and I were really blown away by the quality of the activities that the Royal Wharf Community Docks provides to everyone who uses the centre and also their integrity in holding it together and in making and turning it into what we have seen so far the only community space in this newly built area.

I think it's, you know, for us it was incredible to, to be able to be part of that as well. And again, to have the privilege to be there, you know, as non-residents. But I think it's also important not to romanticize and not to put all this work on the shoulders of people who don't make the decisions and to really ask and to really make sure that, you know, I have seen this happen a lot.

There are incredible grassroots initiatives which provide so much for the communities, but they're always underfunded and. They can never really take on. And I think it's so important for the stakeholders to really understand the impact that this work has and the impact that every single staff member in that community centre has on the community.

And there's a lot of talk about resilient communities, particularly in the light of Covid and how well we all adapted, and we helped each other. But if there's no support for these initiatives to become bigger and to, and for people to have more platforms, then. Then I think it's, it's going to be really, really, difficult for them to be able to do more and to provide for more people.

JULIA: Just to add to that, again, I, I think one of the fears that people articulated in our last session was that there is further development, there are further buildings, there are further offices and businesses planned for this area. And as far as we know, as far as we're aware or few, kind of opportunities and thinking about the kind of community spaces that these people valued so much.

And if you're going to be always, if our system is always placing greater and greater pressure on these kind of community structures, they will break. And that would be incredibly sad for an area that has honestly one of the strongest kind of linkages and senses of belonging, especially for people who are relatively new to London, which can be such an unfriendly space would be a tragedy, I think.

ELIZA: Amazing! And I think we're coming to the end of the conversation now, but was there one thing that you wanted our listeners to take away from the project or anyone you wanted to thank in particular?

DANA: Yes of course. So first and foremost, I think we'd really love to thank every single participant for allowing us in, for allowing us to take part and to see. Just to get a flavour of what a day in the life of an incredible community is like. We were invited a few weeks ago before we started the workshops. To a community lunch that they have, I think every, every Sunday. And when I walked into the community centre and I saw over 30 people who had each brought an incredible dish prepared with all the care in the world, and then everyone was there sort of sharing and, just, yeah telling stories. It was just incredible. So I think from there and for them to sort of put their trust in us and to, in such a short period of time, they have been so dedicated and so, so open. So, I think, yeah, we're both, Julia and I are incredibly grateful to the participants for just being who they are.

And then just, just to say thank you, I guess to Invisible Dust for, putting Dana and I in contact in the first place. UCL, I guess for being the kind of institution that really wants to support London Global London as our tagline is, but through the kinds of collaborations that we are having.

ELIZA: Brilliant! Well, I think that's all the time we have for today, but thank you to all our guests, Mala, Kate, Eleanor, Dana, and Julia.

We'll be back with a new episode next month. Until then, if you'd like this episode, make sure to follow the channel or head to lfa.london/lfa2023 to explore the upcoming programme in June.

If you want to learn more about sustainability in the Royal Docks, we also recommend listening to some of our previous conversations: whether that's about how sugar from Tate & Lyles factory is being used to the new sustainable building material, or about the plan for the new Thames Barrier in the near future. For all of that and more head to the LFA website or head to the show notes for all those important links.

Until next time!